

BOX SCORE	Inc. 9/12/58					Total Honor Points	Total Slides Entered	Slides NOT Entered	Total Possible Points	Total Earned Points	Percent Scored of Possible
	First Awards	Second Awards	Third Awards	Honorable Mentions	Acceptances						
Honor Points	5	4	3	2	1						
Darnell, P.	3	1		2	1	24	9	0	369	264	71.5
Lambert, T.		2	1	1		13	7	0	315	214	67.9
Jefferson, R.			2	2		10	9	0	369	230	62.3
Forrer, D.	1			1	1	8	9	0	369	224	60.7
Jenkins, S.					2	2	8	0	324	192	59.3
Daniels, R.							9	0	369	218	59.0
Galician, A.			1	1		5	9	0	369	217	58.8
Steuer, E.							7	0	315	181	57.5
Wroblewski, E.							3	0	135	76	56.3
Galician, P.				1		2	9	0	369	207	56.1
Boxer, L.							7	0	315	171	54.3
Balestrero, J.							3	0	135	73	54.0
Price, M.				1		2	8	0	324	172	53.1
Thrush, G.					1	1	6	0	270	140	51.8
Smiel, O.							3	0	135	69	51.1
Barad, M.							3	0	135	68	50.3
Jenkins, R.		1		1	1	7	6	2	324	160	49.4
Clausen, G.							7	0	315	152	48.2
Baskin, R.							6	0	270	128	47.5
Ross, G.				2		4	7	2	369	156	42.3
Hon, L.							7	2	369	155	42.0
Price, J.				1		1	6	2	324	135	41.7
Silberstein, B.							7	2	369	149	40.4
Littauer, S.				1		2	6	2	324	127	39.2
Lowin, Z.					1	1	7	2	369	138	37.4
Obert, L.					1	1	2	2	180	58	32.2
Lewis, P.							2	2	180	53	29.4
Conway, W.							4	3	279	75	26.9
Weill, M.							5	4	369	99	26.9
Sterling, R.							2	2	180	46	25.5
Orlando, A.							2	2	180	45	25.0
Dodge, C.							4	4	324	79	24.4
Lewis, H.							2	2	180	43	23.9
Maciejak, C.				1		2	4	4	324	75	23.2
Weiss, R.							4	4	324	71	21.9

Scores less than 20% not listed. No "A" or "B" groups.



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NO. 11

PSA Convention Highlights

It was with some trepidation that we took off for the Silver Anniversary Convention of the PSA early last month. After all, the only people we would know were a handful of MSCers.

Once we arrived at the Bellvue Stratford, however, we realized our fears were completely unfounded. As soon as we pinned on our magical name badges, we immediately became part of the gang and everyone was our friend. Although there were many interesting programs which we thoroughly enjoyed, we came away from the Convention with the feeling that the friendships we made and the people we met were what really made the trip worthwhile.

It was wonderful to have an opportunity to meet and talk with so many of our Associate members. And it was grand to get to know the people whose slides we have been seeing in the salons.

The Stereo Den was a beehive of stereo activity. Here everyone met during the odd moments which weren't taken up with programmed events. The lively chatter and informative conversations about all things stereo made everyone friends at once. The interesting display of old stereo equipment made us grateful for our modern equipment and color film but left us amazed by the excellent technique of some of the by-gone stereographers. Several modern viewers were on hand so that we could take advantage of the beautiful collections of slides which were on display.

For those who wanted a quiet moment away from the din, a beautiful Meditation Room had been set aside next to the Stereo Den. Colorful flower arrangements combined with inspirational music to make it a haven of peace amid the convention hubbub.

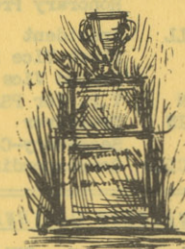
We were very proud of the excellent showing the Metropolitan Stereo Club made at the Convention. Paul Darnell gave an interesting and beautifully illustrated lecture on "Why I Find Close-Up Stereography Interesting." Associate member Conrad Hodnik followed with his slide show and lecture on

News-Worthy

By ADELAIDE GALICIAN

The MSC has always been proud of the MSC News and with good reason. It has enjoyed the esteem and praise of stereographers and photographers in all parts of the world. This has always gratified MSCers but now we can be doubly proud. Now it's official. The News now ranks among the top ten photographic club bulletins in the country.

At the 1958 PSA Convention held in Philadelphia at the beginning of October, Louise Jacobson, on behalf of the MSC, was awarded a gold cup in recognition of the excellence of the News. Each year of the various newspapers to submit published period from June for a committee. are judged appearance, content, etc. are awarded Convention.



All of the competing newspapers were on display at the Convention, and we can sincerely say that the News was really up against some stiff competition.

We are all gratified at the recognition accorded the News and want to take this opportunity to congratulate Louise on the wonderful job she did in developing the paper to its present status. Well done!

SPECIAL
PSA CONVENTION ISSUE
12 PAGES

Since we had so much news about the PSA Convention and about our Associate Members, we found it necessary to publish a twelve page issue this month. We hope you enjoy it. If you want more expanded issues in the future, remember that only YOUR contributions can make them possible.

(Continued on Page 8)

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ULster 2-5770

CIRCULATION: SUNNY JENKINS
Millington 7-1500

The Metropolitan Stereo Club News is published in the interests of stereo information and education; for the benefit of MSC members and their friends in stereo throughout the country.

Permission is hereby granted to those who wish to make use of any of the information contained herein, providing that credit is given to the MSC News and the title and author of the article are mentioned.

Contributions are encouraged and we hope that this exchange of ideas will help to stimulate the interest of stereo enthusiasts everywhere. TYPED contributions should be addressed to Miss Phyllis Galician, Editor, 11 Schermerhorn Street, Brooklyn 1, New York. All copy accepted is subject to whatever adaptation and revision that may be necessary.

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MEMBER 1958 THE METROPOLITAN CAMERA CLUB COUNCIL



Safari Scores Success

REPORT ON THE OCTOBER MEETING

By ADELAIDE GALICIAN



We could almost feel the drums throb, hear the lions roar and feel the intense jungle heat as George Ross guided the MSC and our guests on a Stereo Safari through deepest Africa.

We were shown views of Africa's magnificent rivers, its awe-inspiring mountains and its colorfully dressed natives. George's excellent commentary combined with the exciting slides to produce a fascinating show. We had samples of native dancing and glimpses of wild animals in their native habitats. We traveled along the river, stopping to view the native marketplaces where strange vegetables and rare ivory were offered for sale.

Through the eyes of George's camera we glimpsed the towering peaks of Kilimanjaro, beautiful waterfalls and many other scenic highlights of this colorful and photogenic country.



George's commentary was completely "off the cuff," and therefore, much more spontaneous than a taped travelogue lecture. There was just enough to fill in on each slide with interesting facts and amusing little anecdotes about the trials and tribulations of a long and arduous journey.

We are all grateful to George Ross for an interesting, beautifully photographed and well-coordinated show.

* * * * *

The other half of the evening's program consisted of the showing of the prize-winning Emde Sequences. These were described in detail in the October issue of the MSC News. This year's show combines humor, pathos and scenes of scenic grandeur to make a most enjoyable hour. The musical background is extremely welcome and Ted Malone really got into the spirit of each situation in his excellent reading of the commentaries.

The combination of these two excellent shows gave the MSC a meeting which we will long remember as one of the best we have had.

POINT OF VIEW

(Continued from Page 10)

pressures the business world puts upon the photographer for the sell appeal.

However, he does not feel that the amateur has any such limitations facing him. He says "I am convinced that any real progress in the development of artistic quality in future color work will and should be made by the serious amateur. It is a challenge. Are you one of the select group that will accept it? I sincerely hope you are."

"AMATEUR ARTIST VERSUS AMATEUR COLOR PHOTOGRAPHER"

The point is brought up by Mr. Bond that the amateur painter "has a more compelling urge to 'grow' in his medium than does the amateur color photographer." He feels that "Artists are more critical of their own work" and that they are "their own severest critics." "The photographer," he states "too often only sets his sights on winning in a competition, getting an award, or piling up points on his exhibition record."

He pleads the point that, "Unless and until you produce color pictures FIRST to demonstrate to yourself your ability to gradually improve your competence instead of to catch the fancy of some judge you are not going to make much permanent progress. I have observed many desperate attempts to produce color shots merely to court the favor of judges. Somebody gets an award for a swirling light pattern. Months later every exhibition is deluged with swirling light patterns."

"It is distressing to see such efforts to win a bit of temporary recognition, especially when they do not improve the photographers grasp of the potentials of his medium. For one thing, it indicates a poverty of original ideas."

"WHAT TO DO"

"There should be more individual and club interest in studies that will bring to serious color workers at least an elementary understanding of the principles of good color composition—the simple why's and wherefore's. Then each individual can make his own application of those principles to the ideas and subject matter of his choice. There are numerous ways such studies can be provided."

"I would like to see color photographers listen to the fine artist more than they do. Also, clubs should have at least one artist (a competent one) on every important jury. Clubs should have some artist vigorously

criticize the work of its members once or twice a year. You won't agree with much of the artist's criticism but you will get a lot of fine ideas."

"CONCLUSION"

Mr. Bond concludes his article by offering his apologies if he has been too critical and unappreciative of the fine work done by many amateurs. He brings to fore the comment that "many people who were regular and competent exhibitors in times past have dropped by the way. I can find only one explanation—they mastered the mechanics of their medium (and got plenty of credit for so doing) but they ran dry on ideas."

"When these people, and hundreds of others coming up from the novice ranks realize that a better use of color is the big, unexplored field of great promise we will see an upsurge of new interest and, eventually, a much higher quality of color slide production. The medium will then be on its way toward the 'art' that the painter contended is not possible."

"If I have nudged you towards a new concept of the possibilities of your medium I will be very happy indeed."

Comments, anyone?

WHAT HAVE YOU DONE TO MAKE THE METROPOLITAN STEREO CLUB BETTER THIS MONTH? ACTIVE MEMBERS MAKE A BETTER CLUB AND ACTIVE MEMBERS ENJOY THEIR CLUB MORE. VOLUNTEER FOR A JOB NOW!

REPORT ON VSP ACTIVITIES

(Continued from Page 9)

them glasses, and take them for a trip somewhere. We've been there before, so we know all about it. We talk conversationally, like a guide explaining a bit more than the picture shows. The pictures have been mounted with special care so that adjustments are unnecessary. There is a sense of being gloriously part of the world outside the hospital, the world which made such color and beauty possible.

After the show, the thanks we receive have a genuine ring of sincerity. And faces have a new look.

You, too, can enrich your lives and bring a few moments of contentment to those less fortunate than we are. Join the VSP Committee; call Marjorie Price—help her help you to help others.

Point of View

Stereoscopy is only one part of the field of photography as a whole. In my "Letter to the Editor" (see May, 1958 MSC News), I mentioned that one of our endeavors in stereo is to put this "science" on record as a fine art medium.

Since most every stereogram is taken in color, I thought perhaps it would be best to discuss color as an integral part of stereo.

Fred Bond's article in the May, 1958 issue of the *PSA Journal*, titled "Color Photographers—Shoot If You Must This..." expresses, in part, my own opinions on this topic. Therefore, allow me to quote and paraphrase Fred's article on color as the first part of my "point of view" on the subject of Stereoscopy.

First let me state that the article in its entirety is well worth reading and only lack of space in the *MSC News* prevents us from printing it here.

The article is NOT addressed only to the advanced amateur or professional but to the novice and especially to the creative color worker.

"EQUIPMENT ONLY A TOOL"

"An argument between a famous painter and equally illustrious color photographer went something like this:

'Color photography is only an expression by a mechanized medium and so can never be an art. A camera cannot think,' propounded the artist.

'Neither can a paint brush,' the photographer rejoined.

"The painter's indictment that color photography is only the product of a mechanized medium is valid to the extent that too many photographers depend upon equipment instead of their creative ability to make (not take) effective color pictures—not just colored ones.

"Any equipment is only a tool...But good tools do not, of themselves, produce fine results.

"If that disposes of the relation of equipment to such human attributes as imagination, ingenuity and intelligent planning let's pass on to *your* function in creating color pictures that prove the painter wrong in his 'mechanized medium' accusation.

"As a judge I have viewed thousands of color slides during the past 20 years. There is but slight evidence of any better understanding of color and how to use it effectively than there was years ago. All other techniques have improved greatly."

PHOTOGRAPHY--

FINE ART MEDIUM

By LISA OBERT

Mr. Bond feels that there are two general types of amateur color photographers: the largest group who are only interested in record shots—good exposures and not creativity; and the second group which has a desire to produce better and better color pictures. This latter group seems to have a creative urge and latent talent not yet put to use.

"LET'S BE FRANK AND EARNEST"

Mr. Bond insists upon frankness which "is designed to produce constructive results." Here again he divides a group into two categories. The "creative workers" are: "1) those who do not pursue serious studies of color and how to use it because they are mistakenly awed by the subject. They feel they have an inadequate background, insufficient natural talent, and that the study will be beyond their grasp; 2) people in the other group feel that they are 'already masters of color. Unfortunately, too many of these people know too many things 'for sure' that are not true.

"The first group has an open mind but doubt an ability to master a competent understanding of color, hence do not make the effort. Too many in the second group have a closed mind. They already know all the answers. To admit otherwise would, in their minds, be a confession that they are not the 'authorities' they have encouraged others to believe them to be."

"COLOR PHOTOGRAPHY'S ART POTENTIAL"

Mr. Bond's greatest concern is for the future of amateur color photography. He says, "First, I won't admit that it is not an 'art' medium. Second, my primary interest in this cause of 'art' in color photography is to encourage ALL who have any creative urge to grasp the unlimited opportunities for lifting the medium to the high plane that is its potential."

The author admits having been associated with commercial photographers for years and he reports that "very little contemporary commercial color photography is artistically pleasing." He feels that the field of commercial photography cannot lead us to real art in color photography because of the

(Continued on Page 11)

Metropolitan Stereo Club

MEETS SECOND

FRIDAY OF

EVERY MONTH

PUBLIC INVITED

CARNEGIE ENDOWMENT FOR INTERNATIONAL PEACE

U. N. Plaza—46th Street & 1st Avenue, N.Y.C.
2nd Floor

PROGRAM

for

NOV. 14th

7:00 - "Get Together"

7:45 -

9:00

MEMBERS COMPETITION
ASSOCIATES COMPETITION

WHY I FIND CLOSE-UP STEREO
PHOTOGRAPHY INTERESTING
PAUL S. DARNELL

Guests of MSC

The guests at the October meeting were: Chester Davis, Phil Becker, Mrs. M. C. Cleaver, Paul Herrmann, Eugene Pattberg, of New Jersey; Helen Bowen, Joseph Bossman, Edith Brosseck, Doris Bessey, Robert H. Vincent, Mr. and Mrs. Harold R. Caffyn, Mr. and Mrs. F. A. Dohrmann, S. Katz, Dr. Jesse Goodman, Iris F. Eaton, Julia A. Bate, M. J. Lee, Marty Rosenblum, Rosamund Brown, Burton King, and Isabel Rossiter from Metropolitan New York; and J. M. Janiolowski, J. O. Markowitz, and Joseph A. Tonen from Long Island.

Miss Doris Bessey is associated with the American Red Cross, and works with Marjorie Price, our Volunteer Photographers liaison, in putting on stereo shows for the veterans at Fort Jay, Governor's Island. Mr. Harold Caffyn is very active in that other medium of color photography, and we were happy he

came to see one of the best-known shows associated with our club, the Emde Sequences.

We also welcomed the visit of two of our most active Associate Members: Clair England of Berkeley, California, and Kent Oppenheimer of Los Angeles, California. Mr. England and Mr. Oppenheimer had attended the PSA Convention in Philadelphia, October 1 - 4. We were delighted that they were in New York to attend our meeting.

MARJORIE HON

Welcome to New Members

EDWARD HALE
30-68 37th Street
Astoria 3, New York

Helpful Hints

PHOTOGRAPHING GLASS

The following article is reprinted from "Tips and Techniques" which appeared in the May issue of the STEREO FLASH. Helen Erskine has a well-earned reputation for producing award-winning stereo slides of glass.

By HELEN ERSKINE

Basically, one should use only reflected light on glassware, as direct lights make undesirable hot spots. But we found that reflected light silhouetted our glass and did not light it well enough to give third dimension to the composition.

Then, too, we learned that photographing one or more pieces of glass usually left areas of unfilled background which detracted from the impact of the picture. Using ornamental backgrounds caused distortion through the glass and resulted in uncomfortable viewing.

Our conclusion was that we must come in close and compose our picture using parts of one or more pieces of glass. With this in mind, we give you the following condensed outline of props and procedure.

I - BASE

A. A sheet of clear glass about $1\frac{1}{2}$ x 3 feet, placed between two ladders or horses of equal height.

II - BACKGROUND

A. A sheet of ground glass 11×14 or 14×17 inches, set in a groove in a narrow piece of wood, heavy enough to hold glass rigidly, and placed at the back of the base.

B. Lighting

1. Place a #1 flood in a reflector about one foot behind glass.

2. Clip to back of ground glass a sheet of gelatin the right color for composition.

3. For a more delicately colored background, clip gelatin to flood light instead of background glass.

III - COMPOSITION

A. Use one or more pieces of glass, placed about 6 or 8 inches in front of background.

B. Compose a pleasing arrangement, using either a small piece, a design in the glass, or a grouping of lines or circles made by glass as a center of interest. Make sure that lines or forms lead you in and out of the picture. Come in close and photograph the interesting part of your arrangement.

C. Include small weeds, leaves or flowers occasionally for variety of textures and forms.

D. If you want glassware to stand on end for composition, place in styrafoam or anchor to base with posey dough (at florists') or Play-Doh (at hobby shops).

IV - LIGHTING

A. Bounce Light

1. Use either one or two #2 floods in reflectors turned toward light ceiling for overall lighting of setup.

B. Additional Light

1. Have two 100- or 200-watt spots or two #1 floods in reflectors covered with colored gelatins. Work out color harmony and cut sheets of gelatin right size to cover spots or reflectors. Mount between two cardboard frames and clip to lights with snap clothespins (a housewife's accoutrements!). Place one light to left front, and the other to right. Move back and forth and up and down until they light setup. Experiment until you have pleasing highlights and colored flecks on glass instead of hot spots. A diffusion screen over a flood may improve lighting.

2. A #1 flood under the glass base is sometimes helpful in lighting all planes of the setup.

V - EXPOSURE

A. Take reading with meter halfway between setup and camera.

B. If using a reflex camera with bellows or tubes, increase exposure. Formula is:

$$\frac{\text{lens to image}^2}{\text{focal length}^2} = \text{exposure factor}$$

If this sounds like Greek, get an Eastman Aperture Computer at a very small cost and let it do the figuring for you.

VI - TECHNIQUE

A. This is close-up photography and requires that the camera be mounted on a slide bar on a tripod. We use a Leica with a reflex housing and 90- or 135-mm lenses. Any 35-mm reflex camera or a stereo camera

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News about Youse Committee Corner

REPORT ON VSP ACTIVITIES

By MARJORIE PRICE

MILDRED BARAD is not only interested in stereography, she's a horticulturalist, too. Her specialty is cacti and succulents. She has given lectures to several garden clubs on this subject.

*** *** ***

LOUISE JACOBSON is now a resident of Greenwich Village. She has just moved into an interesting old building and is fast becoming a member of the "beat generation." "Beat" from all the painting and decorating she has been doing.

*** *** ***

The star of LEE HON's amusing Emde Sequence winner was his brother and the supporting cast consisted of his sister-in-law and nephew. It was an excellent piece of casting and although Lee's brother is not interested in photography at all, he certainly did a wonderful job of portraying a photographer's emotions.

*** *** ***

SUNNY and RONNIE JENKINS have been busy building a new two-car garage. They plan to use the space in their old garage to enlarge their recreation room—the better to show their wonderful stereo slides.

*** *** ***

DICK JEFFERSON has just acquired a set of wide-angle lenses for his Realist. After a test run photographing the Brooklyn Bridge and the Manhattan skyline from the Manhattan Bridge, Dick says he is quite satisfied with the results.

*** *** ***

LEE HON and ROLLAND JENKINS were awarded Certificates of Recognition for their efforts on behalf of the Stereo Division of PSA at the Stereo Division Banquet at the Philadelphia Convention.

*** *** ***

JOY PORTER left on November 1st to join FRANK as a permanent resident of San Juan, Puerto Rico. Their new address is: RFD #2, Box 38-E, Rio Piedras, San Juan, Puerto Rico. The best wishes of every MSCer go with you, Joy.

*** *** ***

COLONEL and MRS. LOUIS FROHMAN went to Maine for a week in October. The Colonel really got around last month; he attended the PSA Convention in Philadelphia and from there he went on to Washington, D. C.

Well, ole man river's been rollin' along since we last came up with news of the hospital committee, but we've been hoofin' right along with it, and now we can report that since its beginning early in 1957, we've chalked up 40 top-ranking, highly successful performances, bringing stereo to approximately 1,800 hospitalized patients and attendants. MSC members participating, each one a travelogue expert par excellence, are: Lou Frohman, Lee and Marjorie Hon, Dick Jefferson, Lisa Obert, Jo-Ann Price and George Ross; and our hospital liaison has been most efficiently handled by Mrs. Antoinette Gibbs of Volunteer Service Photographers.

Incidentally, the whole project has been made possible by the generous donation of glasses by the Polaroid Corporation; and thanks to the Radiant Manufacturing Corporation, we have our own projection screen.

Here are some quotes from our notices—in this case, letters of appreciation from hospital staff members:

"The stereo slide shows presented by members of your organization have been a most valuable part of our recreation program... You have struck a powerful blow against hospital tedium for our patients, and in their behalf we want to commend you all for a job well-done... We look forward to many future stereo shows."

"On behalf of the patients, we would like to express gratitude for the pleasure and benefit derived from Travel Talks with Slides. The showmen of the evening radiate enthusiasm, and their pictures are both beautiful and instructive. In a hospital of this sort an evening spent in 'far places' is a most stimulating medium of therapy."

This will give an idea of the "quota of satisfaction" with which we are regarded by our audiences. Patients are brought into hospital recreation rooms by volunteer workers either in beds or wheel-chairs—or sometimes they can walk in. Almost always there is that "I-dare-you-to-make-me-feel-better" look on their faces—not really self-pity, but just that they know they've had a rotten break and "so what can you do about it?"

We get them comfortably settled, give

(Continued on Page 11)

PHOTOGRAPHING GLASS

(Continued from Page 4)

may be used. For details, refer to "Stereo With A Single Lens Camera" by RAY B. DOHERTY, *Stereo Flash*, June, 1957, or "Close-Ups" by LEWIS F. MILLER, APSA, *Stereo Flash*, January, 1958.

This may sound complicated, but it is really simple when you get to doing it. We hope that you will try it and find in it as much enjoyment as we have.

ATTENTION CONTRIBUTORS

I'd like to compliment you on your work.

When will you start?

PSA CONVENTION HIGHLIGHTS

(Continued from Page 1)

Pictorial Stereo Photography. Next came the Philadelphia Salon for which some of our members slides had been accepted. Lee Hon presided at the showing of the Emde Award Sequences. Associate Larry Dormal presented his illustrated lecture on "Glamor in Three Dimensions." He brought along models and lights and demonstrated his techniques. In fact MSC members or associates participated in almost every program presented by the Stereo Division.

The Stereo Division Banquet gave us another opportunity to meet and visit with our far-flung Stereo Division friends. The speeches were mercifully short, the jokes amusing and the food excellent.

The Stereo Society of Philadelphia arranged for the Den and the banquet and a wonderful job they did. The fact that everything ran so smoothly contributed greatly to our enjoyment of the convention. We are all very appreciative of the time and effort they expended to make our stay so pleasant.

Next year why don't you plan to get in on the fun. The Convention will be held in Louisville, Kentucky from October 7 to 10. The MSC is planning a motor caravan to Louisville so save a week of your vacation and come along. Let's have a big MSC rooting section at Louisville in 1959.

A NOTE FROM THE
BROADER CULTURAL FIELD DEPARTMENT

The discovery of photography was an event of tremendous significance in the history of art because it did perfectly in a few seconds and at a cost of a few cents what an artist could only approximate after hours, days and weeks of diligent labor. The very perfection of photography encouraged those artists who did not want to be too realistic -- who sought inspiration, individuality and creativeness. They saw in photography a heaven-sent blessing that at last would relieve art of its ancient practical chores -- that of providing propaganda for church and state, of recording scenes and events, of picturing and perpetuating the faces of people who considered themselves important. Thus, photography served as a powerful impelling agent, and did much to hasten the revolution in art.

Since the "realism" of planar photography was the culprit which gave us modern art, it is anybody's guess what would happen if stereo became the most popular photographic medium.

ENTER YOUR THREE SLIDES NOVEMBER 14

REPEAT OF A SELLOUT

The sale of Realist battery-operated viewers was a tremendous success! The original quantity of 50 was sold out at our October meeting. In fact we had more orders than viewers. Our new supply is limited so hurry--get your order in now!

Battery-operated Model \$4.00
Folding Cardboard (Viewmailer) .40
Call or write Sunny Jenkins, 47 Lupine Way, Stirling, N.J. - Millington 7-1500
(You don't have to be an MSC member to take advantage of this special sale)

DID YOU KNOW THAT--

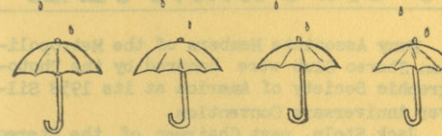
Aerial stereo photographs are being used today to make accurate topographic maps? Construction men and engineers use the maps to design and build the thousands of miles of superhighways with which the government will be interlacing the country in the next few years.

October Field Trip

What They Say

EDITED BY -- WALTER GOLDSMITH

RAINED OUT



The City of New York weatherman
Certainly isn't a stereo fan.
For when we go tripping
The sky's always dripping;
So indoor trips from now on are our plan!

November Field Trip

MSC Field Trippers will get a head start on the Christmas Season when they visit the workrooms of Staples-Smith on November 8th.

Staples-Smith is one of the most imaginative companies in the display field. Their spacious workrooms offer unnumbered opportunities for picture-taking, ranging from the wire skeletons of just-begun figures to completely finished groupings plus all the processes in between.

We will meet at 10 A.M., Saturday, November 8th, at the statue of Henry Ward Beecher in Borough Hall Square, downtown Brooklyn. Those who take the BMT, Lexington or Seventh Avenue subways should get off at the Borough Hall-Court Street station. The IND riders should get off at Jay Street. All subways stop within a few blocks of our meeting place so don't be frightened off by a Brooklyn field trip. When you come out of the subway, ask directions to the Borough Hall and you will be sure to find us waiting.

DON'T WAIT TO BE ASKED, VOLUNTEER!!!

FOR SALE

Kin-Dar Stereo Camera with case, book of instructions and skylight filters

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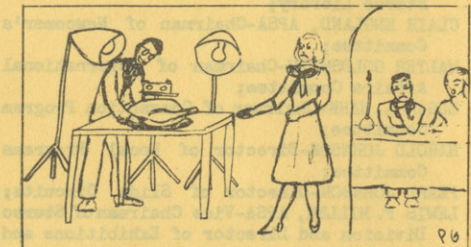
Rosamond Daniels, 1710 Avenue K,
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The question of SHARP FOCUS has come up again, with the request for other opinions from "authoritative" sources. This time we have selected a modern writer, and one who surely is highly respected in stereo circles for his accuracy and clarity of expression. Earl E. Krause, APSA, FSG, has this to say in *Three Dimensional Projection* published by Greenberg as one of the Modern Camera Guide Series in 1954.

"Image sharpness is a desirable quality which demands special attention in stereo because of the different way we look at this kind of 'picture.' Looking at stereo is like looking at a real-life scene where we can concentrate our vision at will on a distant object, or on a nearby detail. As we look at one object, only that object is completely sharp in our vision; but we can quickly switch our attention to an object in another plane and see it sharply. We would be annoyed if we couldn't."

"A stereo picture is viewed in the same way--the spectator expects to be able to look at any plane in the picture and see it sharply. If any major object is fuzzy that picture is classified mentally as being imperfect."

"That is why stereo photographers should be especially aware of the depth-of-field table supplied with their cameras. They should not compose any major foreground object so close that the whole scene cannot be brought into focus at the F-stop selected. They should use a tripod whenever possible to permit smaller stops with slower shutter speeds; thus gaining greater depth-of-field."



Yes, I know it may be a salon winner--but I can't keep dinner waiting one minute longer!

All about Associates

GREETINGS FROM THE PRESIDENT

The Metropolitan Stereo Club sincerely appreciates the interest and support of its Associate Members. We stand ready to do all we can to make your associate membership worthwhile. In line with this, we wish to announce a new series of semi-monthly slide competitions. These will be held on the same nights as the regular club competitions but will be judged separately. An Associate Members box score will appear on the AM page of the MSC News. You will receive a postal card notifying you well in advance of each competition to give you time to send in your entries. We hope all of our Associate Members will participate in these competitions.

We hope you enjoy these competitions and look forward to receiving your suggestions and ideas as to how we can do more for you.

AMs SERVE PSA

Our Associate Members certainly are a busy group of people. In addition to their MSC activities most of them belong to and take an active part in their local camera clubs. Not satisfied with this, they belong to the Photographic Society of America and take a major role in the operation of the Stereo Division.

Among MSC Associates who are giving so much of their time and talents to help the PSA Stereo Division to grow and prosper are: FRED ADAMS-Director of National Club Stereo Competitions;

RUTH BAUER-Director of Who's Who L. B. "RED" DUNNIGAN, APSA-Director of Old Stereo Library;

CLAIR ENGLAND, APSA-Chairman of Newcomer's Committee;

WALTER GOLDSMITH-Chairman of International Affairs Committee;

EDGAR A. HAHN-Chairman of Convention Program Committee;

HAROLD JOHNSON-Director of Local Programs Committee;

PEARL JOHNSON-Director of Slide Circuits;

LEWIS F. MILLER, APSA-Vice Chairman of Stereo Division and Director of Exhibitions and Competitions;

JACK STOLP, FPSA-Chairman of Honors and Awards Committee;

PSA Honors AMs

Many Associate Members of the Metropolitan Stereo Club were honored by the Photographic Society of America at its 1958 Silver Anniversary Convention.

Jack Stolp, past Chairman of the Stereo Division, was awarded a fellowship "for his organizational and promotional work especially in the field of stereo and color, his impressive exhibition record and contributions to Camera Clubs and service to the Society."

Jack Stolp, FPSA, was presented with a hand illuminated scroll by the Stereo Division.

Certificates of Recognition for their efforts on behalf of the Stereo Division were awarded to: Ruth Bauer, Clair England, APSA, Walter Goldsmith, Harold and Pearl Johnson, Lewis F. Miller, APSA, and Florence Stolp. The citations were read and the certificates and scroll awarded at the Stereo Division Banquet by Conrad Hodnik, APSA, Honors and Awards Chairman.

The Realist Award which is donated annually by the David White Company of America "for outstanding contributions to the Arts and Sciences of Three Dimensional Photography" was awarded this year to Mr. Joseph Mahler, APSA.

Mr. Mahler is a pioneer in the field of modern stereo having begun his career in 1916. Since then his experiments have culminated in his invention of the Vectograph which will revolutionize Stereography.

The award, an engraved plaque and merchandise valued at \$300 was presented by Lee N. Hon at the PSA Awards Banquet.

ASSOCIATE MEMBERSHIP
Only \$5.00 PER YEAR

FRED T. WIGGINS, JR., APSA-Director of Personalized Slide Analysis.

The MSC is proud that these busy people find time in their crowded schedules to take part in our activities.

Letter to the Editor

October 7, 1958

Dear Phyllis:

At the recent PSA Convention in Philadelphia, some of the Associate Members of the Metropolitan Stereo Club had a chance to compare notes and have decided to offer a few suggestions to make the MSC News more valuable to the Associate Members.

Inasmuch as the MSC has pioneered this service in the Stereo field, we feel that it would be beneficial to us and to all clubs wanting to introduce such a service in their own part of the country if the MSC News would set an example in providing a special box or column devoted to items primarily of interest to Associate Members.

We feel that while the MSC News is by far one of the best publications of its kind, practically all the articles featured are mostly of local interest and, for the better part, of not much value to the Associate Members. We would like to see news items about Associate Members, contributions of news and articles by us, dates and places of slide competitions for Associate Members, articles of general interest—either technical or otherwise.

In this connection we would like to mention that we are happy to hear that the previously abandoned Associate Member Slide Competition is being reinstated and would like to be informed in plenty of time of other such competitions. We would also like to see the results of such contests published in our special section.

We also feel that this column should be used to solicit contributions of articles, news items, etc. from the Associate Members.

We are proud to be connected with MSC and would like to see the MSC News get another trophy next season. To this end we shall be only too happy to contribute.

Yours truly,
K. G. Oppenheimer

Many thanks, Kent, for your kind words about the MSC News and the suggestions for making it more valuable to our AMs.

We want the MSC News to be interesting and useful for all of our members; we want it to represent the efforts of all of our members. However, we can't print material that we don't get.

We agree that an Associate Members' page will make the News of more value to these members. It will also help our regular members to "get acquainted" with the AMs and the widely scattered AMs to keep in touch with each other.

We're starting this page off with items we collected at the PSA Convention in Philadelphia. But conventions come but once a year—so let us hear from you in the meantime. We can only continue this page with your help. Send in news about what you're doing, gadgets you're using, where you're going and what's going on in stereo in your area. We also need articles on any subject of interest to stereographers—mounting, composition, close-up and other special techniques, etc.

We'll be hearing from you?!!

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EVEN THOUGH YOU DON'T LIVE IN NEW YORK, DON'T MISS THE FUN AND PROFIT OF BEING A MEMBER OF MSC. BECOME AN ASSOCIATE NOW!

News and Notes

CONNIE HODNIK, LEW MILLER and FRED WIGGINS are each putting on an hour showing of their slides at the Chicago Public Library during October. These showings will take place during the noon hour on Fridays. Wish we could see the shows, but they'll be great.

LARRY DORMAL, who takes those gorgeous glamor shots, doesn't even own his own camera. He sometimes borrows his Mother's, but usually uses his wife's. You could say Larry is taking his shots on "borrowed time exposures."

The LEW MILLERS journeyed on to Vermont after the PSA Convention to get some foliage shots.

A total of thirty MSC members and associates got together for luncheon at Stouffers in Philadelphia for the First Annual MSC Member and Associate Get-Together. We all had such a grand time that we plan to make it a yearly convention event. See you at lunch in Louisville in 1959!

PEARL and HAROLD JOHNSON no sooner returned home from the PSA Convention in Philadelphia than they took off again for a three-week trip to Mexico. They should come back with plenty of entries for future MSC Associate Member competitions.